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Vol. V, No. 55.

June 17th, 1911.

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*Edited by J. Nicholson-Smith.*

*Publishers: The Sanctuary Press, No. 3, Amen Corner, Paternoster Row, E.C.*

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### Composers of our Day.

Whose works are included in the Opus Edition.

#### Selwyn Lloyd.

Mr. Selwyn Lloyd was born at Kirk Ireton Rectory, in Derbyshire, on the 13th of September, 1871. He is the youngest son of the late Rev. John Lloyd, Archdeacon of Waitemata, New Zealand, and grandson of the late Rev. Bartholomew Lloyd, D.D., D.C.L., F.R.S., Provost of Trinity College, Dublin.

His musical abilities manifested themselves in a composition for the pianoforte at the early age of six. He was educated at Sherborne School and Trinity College, Cambridge, where he took his degree in 1894.

Mr. Selwyn Lloyd has travelled a great deal, and speaks several languages. He has made a special study of Oriental music, and his 'Eastern Love Songs' was accepted by the Opus Music Co.

Amongst his compositions the following may be specially mentioned:—'The Elephants marched around' (march for pianoforte and orchestra); songs, 'Three Shadows,' 'The sleeping Rose,' 'Bitter sweet years,' 'If we could live our lives again,' 'I gave you love,' 'Sons of Britain' (a song for boy scouts, the last song accepted by His late Majesty, King Edward VII), 'Songs of the sprites' (a song cycle for young people), 'The King of the mighty deep,' 'Songs and dances of strange

lands,' 'Eastern Love Songs,' 'Sons of our Ocean Empire' (the official marching song of the Boys Naval Brigade, a copy of which was accepted by King George).

Mr. Selwyn Lloyd's music is strikingly original and melodious. A vein of sadness runs through most of his songs, due no doubt to the Celtic origin of the composer.

#### Mr. Victor Montefiore.

Mr. Victor Montefiore, who is equally well known as a composer and violoncellist, was born in London so recently as the year 1887. From his earliest age he had a decided musical tendency, the first evidences of which he can remember being the composition of a duet for two penny whistles!—the only instrument he was able to obtain possession of at that time. Mr. Montefiore received an all-round musical education principally at the Royal Academy of Music, an institution for which he had nothing but the warmest praise, and many of his happiest days have been spent at the building in Tenterden Street.

Perhaps this young musician is never so much in his element as when composing for his own instrument, and his works for 'cello and piano (not forgetting the 'Poem' with orchestral accompaniment) are considerable in number. His other works include: 'Scottish Variations on an original theme,' a concert overture in D for full orchestra, two suites for pianoforte, and many songs and light instrumental pieces.

Besides being an accomplished 'cellist, Mr. Montefiore understands a great deal about the technique of the violin, and has arranged to the best advantage many of his 'cello compositions for that instrument. Among these may be mentioned the very melodious 'Slumber Song' (published in the Opus Edition), Two Characteristic Dances, op. 8, etc. He is Professor of Harmony and Violoncello at the 'Kloss' School of Music.

## British Violin Makers.

### Cremona in Yorkshire.

By Jeffrey Pulver.

To make a violin is in itself a problem of no small difficulty—to make a good one requires a life-long experience, a host of experiments, and artistic workmanship combined with technical knowledge. But if I were to say that I have found an instrument made within these shores that is comparable with Cremona's masterpieces, I should no doubt be greeted with ridicule. But that is exactly the statement I do wish to make—and I consider it my duty, in the interests of music in Britain, to make known all I know concerning the maker of an instrument that can fulfil all an artiste's requirements, and whose work can be purchased at a price that is absurdly low when we consider the value of the instrument.

Charles L. Tweedale works and has worked for the past quarter of a century at Weston, near Otley, in Yorkshire. There he has spent the greater part of a busy and useful life in experimenting, trying various theories in practice, and analysing varnishes with the object of solving the *soi-disant* 'riddle of Cremona,' and grasping that city's glorious 'secret.'

Whether Charles Tweedale has really solved the riddle, or whether there was even a secret to discover, I cannot, or would not, be prepared to say; but this I do know—that the instrument which this maker finished for me is, in truth, one causing the greatest astonishment and meriting the highest praise by reason of its wonderful tonal and playing qualities.

Built after the Guarneri model, this violin has a full, clear, resonant tone of excellent quality—a quality that is non-existent in almost all modern instruments—it possesses carrying power equal to any Italian I have hitherto played upon, and surpasses very many Cremonas in this important respect. From the open G up to a couple of inches from the bridge on the E string, the tone

remains good—equal in balance and pure in quality.

I have not arrived at this opinion hastily, nor have I depended entirely upon my own finding. I have used it frequently at private parties and concerts; I have put it to almost every conceivable test, but the result was ever the same—compliments on its tone from the audience and satisfaction with its playing qualities from the performer.

The 'secret of Cremona' has been 'discovered' so frequently that any article runs the risk of being considered just one more cry of 'wolf!'—but I have the courage of my convictions; I have seen how this instrument of Mr. Tweedale's has played itself into concert form within *four weeks* of leaving the varnish brush, and I am convinced that I possess an instrument which will continue to appreciate in value and quality.

What Mr. Tweedale has done for me he can do for anyone; I hold no brief for him, nor have I even seen him, but honesty compels me to state that we see in this maker a *luthier* that should make England as famous in the art of violin-making, as others have done in the other arts and sciences.

Miss Ethel Leginska gave the first of two short pianoforte recitals on Thursday afternoon, May 25th, at the Æolian Hall. Her programme consisted of Brahms' Sonata in F minor (five movements), eight preludes and Scherzo in B minor by Chopin, and arabesques on the 'Blue Danube' waltz, by Schultze-Evler. This accomplished artiste showed great facility and mastery of technique, especially in the Scherzo, but it must be confessed that some passages were vigorously over-emphasized, and that the *forte* pedal was often brought into requisition. The audience were delighted with Miss Leginska's skill and the select programme.

## Cut Leaves.

Published by John Lane, the Bodley Head, Vigo Street, W.

'Franz Liszt and his Music,' by Arthur Hervey, with portrait of the composer, 1911. 4/6 nett. p. i-xiv, p. 1-176.

This is a distinct addition to our musical literature and to our understanding and appreciation of Liszt. It gives a chronological table, a list of his principal compositions, literary work, correspondence and bibliography, and there are six chapters based on: (1) Life, (2) Musician and Man, (3) Piano Works, (4) Symphonic Works, (5) Sacred Works and Songs, (6) Personality and Influence. The publisher asks us particularly to say that he and the writer much regret an alteration made by the printer, without reference to them, of the name of the pianist, Walter Bache, erroneously printed Bach.





SELWYN LLOYD.



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Cavatina ... ..	Raff	Last Waltz ... ..	Weber	Tannhauser March ... ..	Wagner
Chant Sans Paroles ... ..	Tschaihouky	Lead, Kindly Light (Hymn) ... ..		Waltz (No. 2) op. 34 ... ..	Chopin
Chanson Triste ... ..	Tschaihouky	Life let us Cherish ... ..	Farmer	Waltz, op. 18 ... ..	Chopin
Coon Band Contest ... ..	Pryor	Marseillaise ... ..	Arr. Sterkel	Waltz, op. 64, 1 ... ..	Chopin
Coronation March ... ..	Meyerbeer	March of the Men of Harlech ... ..		Waltz, (Over the Waves) ... ..	Rosas
Cujus Animam ... ..	Rossini	Melodie in F ... ..	Rubinstein	War March of the Priests ... ..	Mendelssohn
Darkie's Dream ... ..	Lausning	Minuet ... ..	Bocherini	Washington Post March ... ..	Sousa
Dead March in Saul ... ..	Handel	Maritana ... ..	Wallace	Wedding March ... ..	Mendelssohn
Donau Wellen Waltz ... ..	Juanovici	Minstrel Boy ... ..	Farmer	Whisper and I shall hear ... ..	Piccolomini
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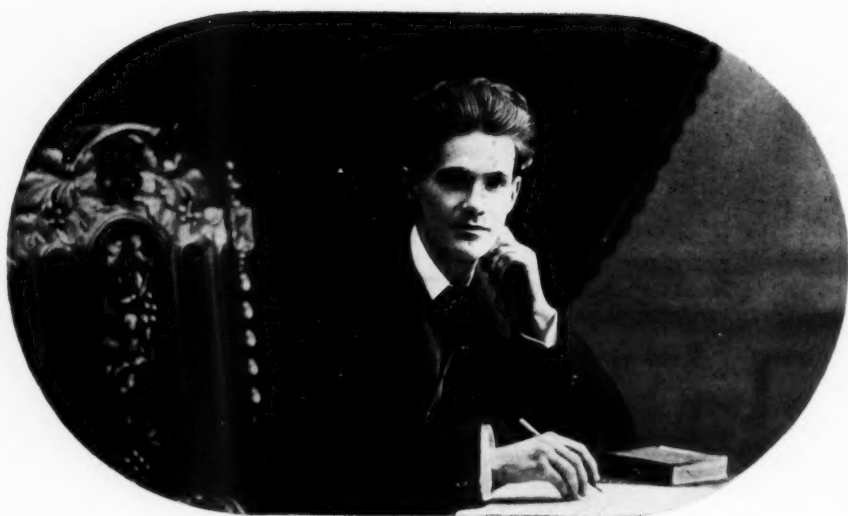
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VICTOR MONTEFIORE.

## 'The Violinist.'

### Recital by Miss Edith Hanson.

A 'cellist of great skill who combines mastery of execution with a high sense of tone, Miss Hanson, whose professors were M. Loeb, of the Paris Conservatoire, and Mr. W. E. Whitehouse, succeeded in winning golden opinions on the evening of May 31st, at Bechstein Hall. In conjunction with Mr. Harold Samuel, an able pianist, she opened with Brahms' Sonata in F major, op. 99, *allegro vivace, adagio affettuoso, allegro passionato, allegro molto*. Unaccompanied, Miss Hanson played Bach's Prelude, Sarabande, and Bourrées I & II from the Suite in E flat, and, accompanied, the solo, Haydn's Allegro and Adagio from Concerto in D (Cadenza by W. E. Whitehouse), M. Bruch's Canzone, F. Bridge's Serenade, and Godard's Scherzo. Each of these compositions proved the high order of ability possessed by Miss Hanson. It was an especial pleasure to listen to the refined and well-trained voice of Mr. J. Campbell McInnes, who chose a series of varied classic songs—'O leggiadri occhi belli' (anon XVI Century), 'Frühlingsglaube' (Schubert) 'Magyarisch' (Brahms), 'Whither must I wander?' (R. Vaughan Williams), 'Loveliest of Trees' (Graham Peel), 'My Lagan Love' (traditional Ulster air—arranged by Hamilton Harty), and the humorous 'Bristol Town' (arranged by C. A. Lidgey)—remarkable for its quaint staccato melody. Mr. Harold Samuel was the accompanist throughout. The audience were delighted with the select programme, excellently rendered.

W.R.M.

Miss Ethel Marsh, the violinist, at her recital with Mr. Frederick Grisewood, baritone, performed an unpublished quartette by Paganini for violin, viola, guitar, and 'cello, which has never before been heard in London, and is among some manuscripts in the possession of Mr. Alfred Burnett, R.A.M.

Jeffrey Pulver.—On the 27th of May the inhabitants of Wood Green and Hornsey were given the opportunity of admiring this excellent violinist, who was heard at the Parkinson Hall. Mr. Pulver was in particularly good form and the calls for encores were loud and persistent. Besides playing the Romance from the Wieniawski Concerto, and the Canzonetta from the Tschaikevsky Concerto, Mr. Pulver contributed also several of those dainty old-world forms arranged by Willie Burmester. The reception accorded the violinist was most enthusiastic and sincere.

Mrs. Sydney Spurling proved herself to be a most efficient, sympathetic, and artistic accompanist. L.J.E.

### Dr. Serge Barjansky.

Bechstein Hall, May 23rd.

A 'cellist considerably above the average is Dr. Serge Barjansky (*ainé*), whose chief assets are romanticism of the purest order and a beautiful tone. In rapid passages he is apt to lose tone and in places his instrument, Stradivari though it be, becomes thin-voiced and even scratchy. But in such works as Gluck's Melodie, Lully's well-known Gavotte, or Tschaikevsky's Chanson Triste, the 'cellist knows how to draw a beautiful tone from his instrument—a tone which he colours at will in a way that holds the interest of his audience from start to finish.

Associated with Dr. Barjansky, was that excellent Polish pianist, Jules Wertheim, and together they gave a superb rendering of Rachmaninoff's interesting, but rather too long, Sonata.

Heard alone, the pianist made an excellent impression with four études of Chopin—for they were played in the right spirit by a musician who evidently *knows* his instrument and his composer.

Richard Epstein accompanied the cellist's remaining items with commendable care and artistry. J.P.

### Sigmund Beel.

Bechstein Hall, May 25th.

Sigmund Beel is, within limits, a most capable violinist; and his limitations are due not so much to lack of facility as to lack of consideration to his composer. This was most glaringly demonstrated by Mr. Beel's performance of Tartini's 'Didone Abandonata' Sonata. This work was treated with a freedom of interpretation and phrasing entirely out of keeping with the nature of the piece, the characteristics of the writer, and the spirit of the period during which it was written. Nor do we think that Tartini was responsible for all the notes that appeared in the edition used, especially in the piano part.

In the Concerto in E flat, now generally attributed to Mozart, the violinist ascended greater heights, both violinistically and musically. The *adagio* was particularly well played. Especially noticeable was Mr. Henry Bird's exquisite accompaniment to the *rondo* of this Concerto, for it was the very realisation of all that is admirable in the pianist's and the accompanist's art. J.P.

The Misses von Aranyi received a cordial welcome on their re-appearance in London on

May 11th at the Æolian Hall. These young ladies, nieces of Joachim, are gifted in an unusually distinctive way. Their skill in the rendering of violin duets gives that perfect sympathy and grace which is the great charm. Handel's Sonata in G minor took first place on the list, and is a composition of great beauty. Miss Jelly von Arányi, the youngest sister, gave a brilliant performance of Veracini's Concert Sonata, which is, however, of rather undue length. She was enthusiastically applauded, as was Miss Adila for Mozart's Concerto in A, which was given with a fine interpretation, though perhaps one might miss the warmth of tone exhibited by the younger sister. Spohr's Duo in E flat had a place on the programme, and Dvorák's Terzett in C, for two violins and viola, in which the ladies had the valuable assistance of Mr. Frank Bridge. Miss Hortense, who accompanied her sisters on a Blüthner pianoforte, is an accomplished pianist, and her work was characterised by dignity and ease. The whole performance appeared to give the utmost satisfaction to the audience.

W.R.M.

## 'The Cremona.'

### Notatu Dignum.

The Annual Subscription to the 'The Cremona,' is Two Shillings and Sixpence, post free to all countries in the Postal Union. All subscriptions should be sent to 'The Sanctuary Press.'

No. 3, Amen Corner, Paternoster Row, E.C.

All manuscripts or letters intended for consideration by the Editor, should be written on one side of the paper only, and addressed to J. NICHOLSON SMITH.

The Proprietors and Editor welcome criticisms and articles on controversial subjects, but do not hold themselves responsible in any way for the opinions expressed, the responsibility remaining solely with the writers.

All copy, advertisements, notices or alterations must reach us not later than the 7th of each month.

Miss Edith Hanson, an account of whose successful 'cello recital is given in another column, is a very gifted player, and, like her sister the violinist, is always worth hearing. Her master, Mr. W. E. Whitehouse, is a remarkably successful teacher. He is examiner for the Associated Boards and for the Royal College of Music.

We note with interest that the name O.P.C. has now been replaced by Opus Music Co. on their business house.

Messrs. G. Withers & Sons have had their premises perfectly redecored for the Coronation Festivities and visitors from our Colonies, the States and the other countries.

Speaking of these visitors, it may be worth while again to draw their attention, and the public generally, to F. W. Chanot & Sons' remarkable offer of music—in fact, 'The Chanot Edition' is an edition which is the foundation of not only every violinist's study and repertoire, but of his library.

Carlo Andreoli, the violin dealer and expert, whose knowledge of Italian violins is well known, has removed to No. 10, Flanchford Road, Shepherd's Bush, W., and, we understand, has taken his collection with him, where he will always be pleased to show it to anyone who is interested. He still intends to continue giving the public the benefit of his experience.

No visitor to this country interested in stringed instruments, music, or the violin family, should leave again without a pilgrimage not only to the above-mentioned firms but to Wardour Street. There is found the unique and world-famed collection of George Hart. In the same street the Tubbs family have produced their wonderful bows, for wind instruments Lafleur & Sons have opened new premises, Novello & Co.'s new premises can also be viewed, Joseph Chanot (expert and maker) carries on the art in the house of his ancestors, and J. & A. Beare have not only a fine collection of beautiful fiddles but are the sole makers of the 20th century improvement—the Pneumatic Chin Rest of Dr. Munro. The visit should be completed by the lover of music sending their subscriptions into us for the year so as not to be without 'The Cremona' regularly every month. The subscription for all issues, double numbers and index for the year is only 2/6, post free to all countries of the Postal Union.

W.R.M.

Mr. Bronislaw Huberman.—The enthusiastic reception accorded on Tuesday evening, May 23rd, by the crowded audience at Queen's Hall to Mr. Bronislaw Huberman was thoroughly well deserved. He is a genius of high order, permeated with the spirit of the masters whom he interprets so skilfully. The London Symphony Orchestra played under the skilled direction of Herr Paul Prill, conductor of the Munich Konzertverein, on a first appearance in London. This gentleman is of fine presence and bearing, and wields the baton of a master. The opening item was Beethoven's Concerto in D for violin and orchestra (*cadenza* by Joachim), *allegro larghetto*, and *rondo*. Of this composition, Mr. T. Gilbert Webb observes in the annotated programme, 'to master it intellectually and executively is the ambition of every aspiring violinist.' It is not easy to



BRONISLAW HUBERMAN.



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think of Beethoven in a humorous vein, but the hilarious third movement may be classed with high comedy. Mozart's Symphony in E (four movements) is well known to musicians as one of his chief works. Next followed the same composer's Adagio in E for violin and orchestra, and an albumblatt (Wagner-Wilhelmj). The final item was Tschaikevsky's Concerto in D (op. 35), for violin and orchestra (*allegro moderato, andante, and rondo*), with brilliant passages and displays of power. The soloist and orchestra proved that difficulties could not daunt them, especially in the way their attack was delivered. The evening will be long remembered by those privileged to be present. W.R.M.

**Bronislaw Huberman.**—On May 30th, at the Queen's Hall, Langham Place, Huberman, whom many may remember as a prodigy in 1894, gave a recital with Mr. L. Spielmann as accompanist. Starting with the Kreutzer Sonata, he next played H. Goetz's Posthumous Concerto in G, op. 22, then the three pieces forming Tschaikevsky's op. 42 (*Souvenir d'un lieu cher*), and lastly the Faust Fantasia of Wieniawski. The Beethoven masterpiece was very finely rendered with great technical ease and accuracy, and at times something of Joachim's spirit was in evidence. His tone is not immense, but, something better, intimate and poetic. At times he used rather much force, which detracted from both the power and the quality of the tone, as his violin is a fine one and the best instruments neither require nor like forcing. The beauty of Huberman's phrasing was a great delight. According to Ferdinand Ries, Beethoven's pupil and biographer, this sonata was written in 1802-3 for one, Bridgetower, an English player, although dedicated to the more famous Kreutzer, whose studies, etc., are so well known. Who was Bridgetower? The Goetz Concerto, which suffered by comparison with the Sonata, next to which it was placed, is a rather florid affair somewhat lacking in distinction. It is in three movements, which are connected, and the middle one (*Langsam*) is the best. Huberman did full justice to its elegiac qualities, but we do not burningly desire to hear it again. Goetz died at 36 in 1876, only two years after his great success 'The Taming of the Shrew,' so no doubt he would have done better. Mr. Spielmann played an Allegro, op. 8 (Schumann) with rather a leaden touch. The Tschaikevsky items were much enjoyed, but above all Tschaikevsky thinks orchestrally, and these pieces lost accordingly. The concert concluded (excluding encores and wreath giving—foolishness incarnate) with

that detestable firework, although, needless to say, splendidly written for technical violin purposes, op. 20, Wieniawski. We were glad indeed to renew our acquaintance with Huberman, whose poetic soul and classical training make a delightful union. He was born in Warsaw in 1882 and was pupil of I. Lotto of that town. Lotto was concert-master of Weimar, and worked for a time under Massart at Paris. At ten he was taken to play to Joachim, who was enthusiastic about such precocity in a mere child, and said that he had never met with such before. So Joachim took him in hand. Then came a series of successes in France, Austria, U.S.A., Germany and England. Carmen Sylva became his patron and the Austrian sovereign gave him a fiddle. One of his great honours has been to play on the Paganini 'Joseph' (Guarnerius), which, of course, is in a showcase in his birth-place, Genoa. R.

### Lady Hallé.

**P**ROFESSORS of the hereditary principle have a strong argument in support of their tenets in the life story of the greatest of feminine violinists, now unhappily gone from us—Lady Hallé.

Descended from a long line of excellent musicians, Wilma Neruda made the task of her biographer an easy and a grateful one. No need to keep in mind the old saw, '*De mortuis nil nisi bonum*,' for there is nothing but good to record. Here the good is 'not interred with the bones'; from the day on which Eduard Hanslick attended little Wilma's first concert in Vienna until Lady Hallé's farewell from her beloved London audience, this great artiste's career was accompanied by one long pæan of praise and appreciation. Surely, therefore, no apology is needed, when we propose to present the life of such a musician and write an account of her activity. May the perusal of these details be the incentive to many students and amateurs to follow the example of her whose art was pure and elevating, and who venerated the classic traditions of those who are to be thanked for all that is beautiful in the most beautiful of arts.

Wilhelmina Maria Franziska Neruda, then, was born on March 21st or 29th, in the year variously given as 1838, 1839, or 1840, at Brünn in Moravia. That she should show decided talent for music is not so surprising when we remember that her ancestry, as far back as the middle of the seventeenth century, was, to a greater or less degree, musical. Her father, Joseph Neruda, was organist at Brünn Church, and it was his desire that

Wilma should become a pianist; but her own choice fell upon the violin, and, neglecting the keyed instrument upon which she was being instructed by her father, she was sent to Vienna to profit by lessons from the then very famous Leopold Jansa.

Wilhelmina's love and aptitude for the instrument were so great, and Jansa so painstaking a master, that she had scarcely reached the age of seven when she was introduced to the Viennese concert goers. Performing a Sonata of Bach's in Streicher's Salon, she called forth an enthusiasm that was unknown at the period, and Eduard Hanslick, emperor of critics, writing in the *Neue Freie Presse*, foretold a brilliant future for the youthful violiniste.

Being convinced of the excellence of his daughter's performance, Joseph decided to tour Europe with her and two more of his five children—Amalie (pianiste), and Franz ('cello), the latter being a very capable musician who was later on very frequently associated with his famous sister.

The first appearance of Wilma Neruda in London took place on April 30th, 1849, at the Princess's Theatre; and between that date and May 24th she appeared no fewer than eighteen times. There can be no doubt that she enjoyed immediate success here, indeed, her so frequent re-appearance can only be taken as a proof of the great favour in which she was held.

Hanslick said that 'in London she was one of the most valued ornaments of the concert season, and could successfully compete even with a Joachim'; nor did Joachim himself overlook this fact, for, meeting Sir Charles Hallé, he once said: 'I recommend this artiste to your careful consideration, and note this—when people will have had an opportunity of hearing her fairly they will think more of her and less of me'; and although Wilma Neruda never did oust Joachim from his position as first and greatest violinist of his age, she can certainly be considered among lady violinists what Joachim was considered among men. What she lacked in breadth and grandeur she atoned for in charm. Hans von Bülow, in fact, while playfully calling her 'Joachim's rival,' loved to call her 'the violin fairy.'

On June 11th of the same year she appeared at the Philharmonic concert (the seventh of the season), choosing to be heard in a Concerto of de Beriot. Her success here again was immediate, her wonderful *bravura*, her musical intelligence, and her extraordinary accuracy being equally praised.

(To be continued).

## The Ancient Dance-forms<sup>1</sup>

By JEFFREY PULVER.

### IV—GIGUE.

(Continued from page 64).

Lully's successor, Destouches, uses the form in his earlier works only. Thus we find '*Issé: pastorale héroïque*' performed before the King at Trianon, on the 17th December, 1697, containing a  $\frac{3}{4}$  Gigue; the Prologue of '*Amadis de Grece*,' a  $\frac{3}{4}$  Gigue; '*Le Carnaval et la Folie*,' a similar Gigue in the same place; and '*Omphale*' (1701), one in Act II, Sc. 3. It is a significant fact that Destouches' operas of later dates, although abounding in various dance forms, do not contain Giges.

The works of the followers of these two French composers—such as Rameau, Grétry, etc.—contain occasional Giges, but in no great number, and in no regular form. The French certainly did nothing to develop or widen the form.

When we go to Italy we find a still greater paucity of Giges as dances. Even as a movement in the Suite it was but little used, and I can see very little reason for Grove's statement that the 'Gigue was an old Italian dance.'

The sonatas of Vitali (1667) contained Giges, but they were obviously copied from specimens of a different source, and there is nothing in them to prove their Italian origin. There were a great many English musicians who held positions at foreign courts, and who travelled for study and pleasure at that and earlier periods, and from these the early Italian writers may have got the first idea of the Gigue.

Gio. Battista Vitali's fourth work, '*Balletti, etc.*' (1673), contained several dance movements, not yet assorted into Suites, among which some eight Gige are to be found; they are all in  $\frac{1}{2}$  time, and marked either *allegro* or *presto*. The same composer's twelfth work, published in Modane in 1685—'*Balli in Stile Francese*'—contains a series of ballets of a somewhat more irregular form. Here we find six Gige; five of them in  $\frac{1}{2}$ , and one in  $\frac{3}{4}$ , all marked *allegro*.

Arcangelo Corelli (1653-1713) has been praised by musical historians of almost every nationality for the charm and beauty of his Giges; and with him also the form seems to have reached its right place in the musical scheme—at the end of the sonata or partita. In his set of '*Suonate, opera seconda*,' he uses the Giga to close the second, fourth, sixth, seventh, ninth and eleventh sonatas. Of these, three are in  $\frac{1}{2}$ , one is in  $\frac{3}{4}$ , one in  $\frac{3}{8}$ ,

<sup>1</sup> Copyright, Jeffrey Pulver, 1911.

and one marked C with four sets of triplets in the bar, as is usually the case in the orthodox  $\frac{1}{2}$  signature. Corelli's '*Opera, Quarta, Suonate da Camera*,' Pt. I (1692), contains several Gigue more; most of them in  $\frac{1}{2}$  and *presto* or *prestissimo*; one is called '*Giga Francese*' ( $\frac{3}{8}$ ), and another is in  $\frac{3}{4}$ . Another set of '*Suonate*,' also in '*Opera Quarta*,' published in 1696, shows four '*Gighi*' of irregular form; but all of them are in  $\frac{1}{2}$  with four triplet-groups in the bar.

It is only when we come to Germany that we see the subsequent development that the Gigue has enjoyed. But first let us go through a few examples in chronological order.

Dr. Hugo Riemann tells us that the Gigue came to Germany from England, and that it was first to be found in the works of Froberger (1649), Rieckh (1658) and Becker (1668). The first two dates seem very early, but not too early when we remember how closely in touch musical Germany was with England at the beginning of the 17th Century. John Dowland (to mention only one famous English musician who travelled on the Continent at this period) got to a great many German and Italian towns, and he and later musicians may have introduced English forms to their continental colleagues and friends.

In 1678 the form was used by K. Horn; but most interesting are the Giges used by Heinrich Johann Franz von Biber\* in his '*Balletti Lamentabili*,' in E flat minor, consisting of Sonata, Allemanda, Sarabande, Gavotte, Gigue, and a closing movement called '*Lamenti*' (*Adagio*). This interesting and didactic work is in manuscript, and is preserved in the Cathedral archives of Kremsier. The date is 1670. The same writer, in his '*Balletti à 6*,' uses the Gagliarda, but not the Gigue.

Biber's '*Mensa sonora*' or '*Klingende Taffel*,' chamber sonatas for string quartet and cembalo, which are really six partitas containing, among other dance-forms the Gigue, following the Sarabande in orthodox manner.

Diedrich Becker, town-musicus of Hamburg, makes the same use of the Gigue in his '*Musicalische Frühlings, Früchte*,' published in 1668; each one being preceded by a Sarabande. Becker's Giges are in  $\frac{3}{4}$  or  $\frac{3}{8}$ .

A most quaint and interesting work is the '*Florilegium Primum*' of Georg Muffat (1695). This collection of Suites or *Fasciuli*, each one of which bears a distinctive name, was republished in the edition of '*Denkmäler der Tonkunst in Oestreich*' (1895), edited by Dr. Heinrich Rietsch. Fasciculus I (called '*Eusebia*') consists of the following movements:—Overture, Air, Sarabande, Gigue

\* For a complete account of Heinrich Johann Franz von Biber's life and work, see *The Strad* for February, 1911, et seq., by Jeffrey Pulver.

( $\frac{3}{8}$ , two sections of eight and sixteen bars, each repeated), Gavotte, Gigue ( $\frac{3}{8}$ , two sections of eight bars, each repeated), and Menuet.

(To be continued).

### Gustav Havemann and Lennox Clayton.

Queen's Hall, June 6th.—

Ostensibly a violin recital, the concert given by Gustav Havemann and Lennox Clayton served the treble purpose of introducing to a London audience a violinist of very great attainments, a new work from the pen of Max Bruch, and showed how excellent a conductor we have in Mr. Lennox Clayton.

Seldom do we meet with a programme so varied in character and so indisputably good from start to finish. Consisting as it did (in its purely orchestral items) of Mozart's *Impresario* overture, Beethoven's Seventh Symphony, and Smetana's Overture to '*The Bartered Bride*,' it made very great demands, both technically and musically, on the new Symphony Orchestra; and the all-round excellence and reliability of this band were once more demonstrated.

In Lennox Clayton we see a very fine conductor of whom much good use could be made in London. We need such straightforward, unaffected and natural directors, and, unless we are much mistaken, Mr. Clayton will certainly soon become a factor in the musical scheme of the metropolis. Generally quiet and authoritative, he shows himself to be a conductor of vast resource, obtaining just the effect he seeks, entirely without mannerisms, he secures such obedience that his very thoughts seem to be expressed by the forces under his baton.

A splendid work is the new *Concertstück* in F sharp minor, op. 84, of Max Bruch. Conceived in the wonted noble spirit of its composer, this work is one full of deep meaning and living passion. We must confess that the soloist, Herr Gustav Havemann, did not seem to be doing justice to the masterpiece—at least, on the emotional side—and we prefer to criticise him as a violinist in the Dvorák Concerto and in the Max Reger '*Chaconne*.'

In the former of these works, Havemann showed himself to be the possessor of a fluent technique, immaculate accuracy, clearness of thought and sincerity of interpretation. His main faults are a lack of imagination and a too stolid bearing—we admire repose and quiet, but it can be overdone. In the Reger Variations, the violinist gave us the true classic in the true classic spirit, and the performance of this work left nothing to be desired.

J.P.

## The Edith Robinson Quartette.

THE association of four ladies to form a string quartette is losing its novelty; the latest such party to come under notice, however, claim special attention, since its members—Misses Edith Robinson, Isabel McCullagh, Lily Simms and Mary McCullagh—all come from Manchester. So says the *Morning Post* in their review of a concert lately given by this party in the Bechstein Hall, adding further, that their abilities represent a high standard, which may confidently be expected to advance still higher.

The *Times* also referring to the above concert, remarks that the noble quintette by Brahms for clarinet and strings, played with the help of Mr. H. Mortimer, a clarinetist of very remarkable skill, was admirably rendered, and made a great success.

The *Newcastle Daily Journal* also referring to a concert given in that city, says, 'Manchester may, perhaps not unfairly, be regarded as the hub of the musical north, and any musicians coming from that city may be said to carry a particular responsibility upon their shoulders; and it may be said at once that this party upheld the honour of their city with uncommon distinction and displayed the highest traits of artistic excellence.'

Miss Edith Robinson, the leader, is a professor at the Manchester Royal College of Music, and is a violinist of the Joachim school, who made many successful appearances in Germany before returning to her native country. Whether as a soloist or as the leader of a quartette, Miss Robinson's great aim has always been to give an intelligent and sympathetic rendering of the works of the great composers, rather than to display the capabilities of the instrument. She is an enthusiastic admirer of the three great B's—Bach, Beethoven and Brahms—without neglecting the claims of more modern composers. Miss Robinson has made many highly successful appearances in London and also in the provinces, including the famous Hallé concerts in Manchester.

Miss Isabel McCullagh, the second violin, and Miss Mary McCullagh, the 'cello, are members of a very musical family, and have been accustomed to chamber music from their most tender years, besides being well known as soloists. Miss Lily Sims, the viola, is a pupil of Miss Robinson, and as a violinist has made many successful appearances in her native city Leeds and Yorkshire generally.

The Quartette gives a series of concerts in Manchester every winter and has played with the greatest success in London, Belfast, Leeds, York, Oxford, Newcastle and many other towns; and in Manchester they have made a point of introducing at each concert one new work.

It may with justice be said that the ensemble of this talented quartette is distinguished by the unity of artistic purpose and loyal subordination of the individual to the group, without which the peculiar intimacy of chamber music fails to reach its highest expression.

Miss Robinson plays upon a very fine Strad of the date of 1703, formerly in the Goding collection, and the other instruments, named in their usual order, are respectively by Testore, Gagliano and Fendt.

A.W.

**Emil Sauer.**—At the Queen's Hall, on May 9th, Mr. Sauer again displayed his impeccable technique, but the programme was not very interesting. Starting with Beethoven's 'Appassionata Sonata,' which he played with much brilliance and absolute accuracy, he went on with two of Mendelssohn's 'Lieder,' which we really thought had earned a well-merited rest, next, a tiresome Schubert-Tausig Adantino, and then a Chopin group, consisting of Fantaisie Impromptu (op. 66), Prelude (op. 33, No. 13), Etude (op. 10, No. 11), Nocturne (op. 37, No. 2), and Scherzo (op. 31, No. 1). After these he played the posthumous waltz as an encore, to our mind in too butterfly-like a manner. He next played Nenia, by Sgambati (op. 18, No. 3), a somewhat *bizarre* but interesting, if difficult, concert piece, by that *rara avis*, an Italian who does not write florid opera, or indeed opera at all; following this with two of his own pieces, the last of which, 'Flammes de Mer,' is an excellent study (No. 71), dedicated to Leschetitzky. But in both these compositions one finds a certain musical-box quality which is dangerously like Chopin and water. If these passages—and they are not numerous—were eliminated, the last piece in particular would be greatly improved. One cannot help being astonished at the absolutely perfect technique of this virtuoso, and only wished that a little more individuality surged through much intellectual brilliance. To conclude the concert Mr. Sauer gave us 'Rhapsodie' (No. 15, Liszt)—the 'Rákóczy March.' He was warmly received by the audience, and might have taken several more encores, but the programme was exacting. The music is to be obtained from Messrs. Breitkopf.

A.R.

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Life will I have itself—the heart afire  
Which god and goddess mingle to inspire—  
The very pulse athrob which beats and glows,  
The mystic soul, the mind that wisdom knows,  
The raging stream that rushes mad along,  
Ruled by one power alone—the might of song.  
Art, music-sound, God's greatest gift divine,  
All else I hold at bay. Life *shall* be mine.  
Give me within my power the useless whirl,  
The blank and void of pleasure's chain, to hurl  
Down to the desolate past—for is that life  
A limpid stream of peace, devoid of strife—  
An icicle all bright that melts away—  
A sunbeam fair that lights a fleeting day?  
Give to me passion, pain that teaches love,  
With bitter tears that bear the soul above;  
The shadows, storms that with their vengeful  
stress

Plant in the heart the sweetest tenderness.  
Show me the threatening gloom of tempest  
skies

That bring the gentle power to sympathize.  
I will revenge, atone, and with it all  
Hark to the lips of mercy when they call.  
I fain will worship, idolize and hate,  
Dream, conquer, win, and stand defying fate.  
And then when drained the wine Life has to  
give,

To pass at once away—till then *I'll live*.

JOAN TAMWORTH.

### Wilhelm Sachse Orchestra.

Queen's Hall, May 16th.

A large audience enjoyed the brilliant programme rendered by the Wilhelm Sachse Orchestra at Queen's Hall on Tuesday evening, May 16th. The opening overture was '*Der Freischütz*,' which gives a capital foretaste of the beauties of Weber's noble composition. The conductor and orchestra are to be congratulated on the performance of Brahms' Symphony I, C minor, op. 68, every movement of which calls for a special and distinct treatment, from the majestic *allegro poco sostenuto* to the thrilling *allegro con brio*. It was a bold venture, but fully justified by the ability. The last overture was Massenet's '*Phédre*.' M. Jean Gérardy, a genius with perfect command of his violoncello, proved his powers in Saint-Saëns' exacting Concerto, op. 33, and Max Bruch's '*Kol Nidrei*' (encored), in which he was well supported by the orchestra. Miss Ada Forrest, a soprano of good compass and distinct utterance, was welcomed with great enthusiasm. Her contributions were '*Das Kraut Vergessenheit*' (Hildach), '*Verborgenheit*' (H. Wolf), '*Traum durch die Dämmerung*' (R. Strauss), 'If music be the food

of love' (Clifton, 1781), and 'When I am laid in earth' and 'Nymphs and Shepherds' (Purcell). In the English songs, Miss M. Timothy assisted with a harp obligato. Miss Hope Squire was the accompanist. To sum up, the whole performance was a great success, and we gladly pen this tribute to Mr. Wilhelm Sachse, the enterprising conductor and his skilful orchestra.

The members of the Society, we learn, are most anxious to further their scheme of having hon. members for the purpose of enabling them to develop the artistic standard of their concerts. They would be glad if all friends who are interested in music would patronise the Orchestra by becoming hon. members, or by introducing others. At an annual subscription of one guinea, hon. members are admitted to all practices, and are entitled to four stall tickets for each of the three concerts. Applications should be sent to Wilhelm Sachse, Esq., 43, Greencroft Gardens, South Hampstead, N.W. W.R.M.

### Oswald Laston.

Queen's Hall, May 27th.

A most successful All-British Concert was given at Queen's Hall by Oswald Laston, on May 27th last, assisted by his following past and present pupils—Mrs. Agnes Cope, the Misses Christine Scaramanga, Lily Krause, Messrs. Willet V. Dalton, F. W. Busby and Misses Winifred Pare and Rose Chessel, also Mr. J. Eldridge-Newman.

The names of the composers who were represented by at least one of their works were:—Hubert Parry, Capel, A. C. Mackenzie, Kenneth Rae, Frederick Cowen, Ernest Austin, E. Douglas Tayler, Edward Elgar, Edward German, Coningsby Clarke, Florence Alyward, Dora Davidson, S. Coleridge-Taylor, W. Sanderson, Chas. A. Trew, Edton Faning.

The orchestra was composed of, 1st violins, Messrs. J. Eldridge-Newman, H. Saunders-Jacobs, Conway Fenton, W. Green; G. Wright, Mrs. Briscoe, Misses W. Pare, R. Chessel, S. Smee, A. Cushing, D. Hawes, H. Sellors, E. Mayd, L. Reynolds. 2nd violins, Messrs. L. Morgan, A. Scott, F. Elphick, F. S. Yates, Mrs. Pattison, Misses Morel, G. Abbott, D. Freeman, C. Showell, V. Saunders-Jacobs, E. Gunner, V. Mordaunt, M. Boullangier. Violas, Messrs. A. Dutton, L.R.A.M., G. Pattison, Mrs. E. Butts, Misses G. Newell, D. Ross, Watson, Turk, Weston, H. Barralet. Cellos, Messrs. H. Hall, J. Bridger, Mus. Bac., C. Quay, G. Vollmer, J. Cooper, S. Wareham, S. Morel, Mrs. Isaac, Mrs. Hodgkin, Miss L. Cumbers. Double basses, Messrs. J. Payne, W. Cottis, F. Culver.

### A New Soprano.

A vocalist with a brilliant future before her is Violet Essex. Although this young lady has (according to that chatterbox, 'the little bird') not yet left her teens behind, she has already given evidence of her abundant musical and technical gifts. The huge audiences that attend the National Sunday League concerts have more than once had the opportunity of applauding the unaffected and naturally charming vocalism of Miss Essex. The *soirées musicales* given by Mrs. Essex are usually functions that scintillate with the brilliance of the many stars from the musical firmament that are wont to foregather there. It was this writer's good fortune to be permitted to play some movements from the Beethoven violin Sonatas on one such occasion, when he had the opportunity of forming the above good opinion of Miss Essex's beautiful voice and true artistry. The fact that she has had the opportunity of singing with the orchestra that has made Sir Henry Wood famous should go to prove how well the musical powers that be think of her and her art.

J.P.

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'Klytemnestra,' by Adolf Lotter. 2/- nett. A beautiful Valse Romantique, especially suitable for artists to compose a solo dance to, also for bands.

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'Manon,' by Gustave Colin. 2/- nett. A charming waltz which will be played much in the ball-rooms and by bands.

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'Tamesis: Lays of the Lower Thames,' lyrics, by M. C. Gillington, music by Florian Pascal. 4/- nett. This is a series of twelve new lyrics and the music goes with the words, and is of Florian Pascal's best. (1) 'The Barge,' (2) 'The Ferry-man,' (3) 'A Relic of the Past,' (4) Duet, 'Night on the River,' (5) 'Billingsgate,' (6) 'Song of the Buoy,' (7) 'The Chelsea Pensioner,' (8) 'Off the Nore' (The Pilot's Song), (9) 'The Tug,' (10) 'A Song of Leigh,' (11) 'The Woolwich Forge,' (12) 'Revery.'

'Colinette,' words and music by Dora Bright. 2/- nett. This is a charming chansonette from 'The Portrait.' The words are in French and English.

'In Sanctuary,' words by Ruth Rutherford, music by Grace Bryne Russell. 2/-nett. A beautiful song.

'You are my Sanctuary . . .  
. . . Your arms enfolding me.'

'I will build you a rainbow,' song, words by Ruth Rutherford, composed by Florian Pascal. 2/- nett. In B and D flat. A melodious song.

Published by **F. W. Chanot & Sons**, 5, Soho St., W.

'Aubade Tendre,' for the violin, with piano accompaniment, by Henry Saint-George. Price 4/-. A beautiful piece and a distinct addition to the violinist's repertoire and the Chanot edition, not too difficult.

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'A Forest Legend,' for violoncello and piano, by P. J. Mansfield. 2/- nett. This is a beautiful piece for the 'cello, by that gifted young composer of whom we gave an account in our last issue.

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'So you want to be a soldier, little man?' words by L. Cooke, music by H. Trotère. 1/6 nett. In B flat and C. A good song, telling of battles to be won without cannon.

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'Fisherman Cupid,' an idyll, words by A. Stanley, music by Herbert Goldstein. 1/6 nett. In D flat and E flat. A bright, lively song, with a sense of humour.

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A very important catalogue is now announced for subscription at 500 francs, to be paid on receiving Vol. I, or 65 francs per vol., 8—10 vols. 4to. '*Catalogue des Fonds de Musique Ancienne de la Bibliothèque Nationale*,' by J. Ecorcheville. It is issued under the patronage of L'Académie des Beaux-Arts. It deals with both printed and manuscript music in the great French library. The work is limited to 200 copies, of which 150 are for sale and will include '*dix mille thèmes de musique*.' Dorbon Aîné, 53ter, Quai des Grand-Augustins, Paris, will receive subscriptions.

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Our own illustrious Wesley was wont to call this 'The Saints in glory Fugue.' I should have imagined that more applicable to the giant Fugue in C sharp minor. But acting on the hint, I have attempted to give this idea form in the following verses for the exquisite and sublime music—a noble sister to the Fugue in E flat:—

Come, let us talk together,

Of our earthborn sorrows and joys,

Of our trials surmounted in triumph,

O'er foes whom Fate employs.

Let us talk of the beautiful days,

On the mount and by the wave;

With Him who loved God and taught us

To defy the world and the grave.

Without a trace of bitterness,

We look back on our dark home, earth,

Where the dreadful door of death,

Was an everlasting birth.





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